architecture, were rather strongholds in time of war, than buildings, which represent the usual residences of the *people*. The most ancient of such fabrics, traceable in this island, are the circular towers raised upon a mound of earth—which was either natural, or artificial—with little provision for convenience, but ingeniously contrived for defence. Many of these remain in Scotland, and Conisborough Castle, Yorkshire, and Castleton Castle, Derbyshire, are examples in England. Both these were inclosed by a court or ballium, with a fortified entrance, as usual in Norman fortifications; though it has been thought, that these castles were erected at an earlier date. In the next stage of progress, the keep was relinquished, as a place of residence, except during actual siege; whilst more convenient apartments were constructed over the great gateway, which led to the inner ballium, or courtyard, as at Tonbridge, in the thirteenth century. Subsequent to this arrangement, were the Edwardian castles, of which Caernarvon and Conway, in Wales, are examples. In these, the keep was done away with, or rather expanded into a circuit wall, which contained the apartments, and was fortified with towers, at short distances. The next step was to the castle-palace, leaving us the older parts of Windsor, Alnwick, and Warwick. These belong to the fourteenth century, and shew the progressive desire for comfort and elegance, induced by the cessation of the baronial wars. The long slits, which, except in the upper story, had been the only windows, were often replaced with larger, and more splendid openings, as in the halls. Haddon Hall, Derbyshire, is an example of a castellated house of the fifteenth century, in which convenience was greatly considered; and which, though fortified in the gate-house, and other parts, was almost powerless to resist a protracted siege; though during the Parliamentary wars some of them were successfully defended. Succeeding these were the quadrangular houses of the time of Henry VII., in which the old form of buildings, surrounding a court, was still preserved, as indeed, in many parts of the country, it was till a very late period.*—In the fifteenth century, the arrangement of the house was of the most simple character. An entrance passage, with a hall on one side, a parlour beyond, and the kitchen and offices opposite, and an upper story of dormitories, such was the ordinary manor-house of this century, and the sixteenth. There were few articles of furniture, nr other conveniences. Of less important habitations the records are very scanty, but leave no doubt as to the slight adjuncts to convenience.—Timber was the ordinary material for a very considerable period; the earliest houses being, each a huge frame, independent of walls, resembling the inverted hull of a ship, and forming, as it were, the skeleton of a Gothic hall. The principal beams, springing from the ground, curved, forming a Gothic arch overhead; and the intervals of these were filled up with horizontal planks. At a later period, the *hull* was raised on walls, the intervals of the woodwork being filled with stones, or plaster, and strengthened by braces. In the reign of Henry II. stone had sometimes been used, but probably merely loose rubble, cemented. Brick was introduced, early in the fourteenth century, probably from Flanders; but did not come into general use till the reign of Henry VI. During the reign of Edward IV. brick was much employed; but there are few buildings remaining of the fifteenth century. However, at Eton college, and some other places, are portions in brick;—it was most used in the eastern counties. In interiors, walls were commonly bare, without wainscot or plaster; though some great houses had hangings, subsequent to the time of Edward IV. Plate was uncommon, and all other conveniences were of small number. Larger structures than these were built by men of property, during the reigns of Henry VI. and Edward IV., but few are traceable much higher; and it would be difficult now to name a house—not castellated—older than the time of Henry VII.; though it is true that fragments of doors and windows are found, of earlier date.

* Hulme Hall, Manchester, was an example of a late half-timbered house, surrounding a court.

The accession of Elizabeth took place in 1558, and it was subsequent to this period, that a vast majority of the residences in England were erected. The style of building as we have seen, had regularly progressed, influenced, only in such features as we should expect from the usual adaptation, to circumstances, of material and convenience; being in fact the castellated, or domestic variation from the ecclesiastical architecture. But a new ingredient was now to alter the whole face of architecture; applied rather in the mansion than in the church, but producing a revolution, the effects of which have never been entirely got rid of. By what circumstances was this change occasioned?

Flanders had probably, considerable influence upon the style of architecture of Henry VIII.'s reign. Brick had been imported from that country, and Holbein was the architect of many important buildings. The connection of the two countries was intimate, and continued so under Elizabeth. Gardening, by which we may understand flower-gardening, was introduced from the Netherlands about 1509; the previous gardens in England, being formed of arbours, hedges, and trees. But, what most of all led to the change in taste, was the extinction of the old style of architecture by the Reformation. Its ecclesiastical semblance was done away with, during a period, in which no churches were erected. The art had small means of displaying itself, during the progress of calamities, which made the name of religion a pretext for massacre. Elizabeth was hailed as a deliverer, and the progress of society received a new impetus. Men looked to the future, rather than back to the forgotten past, and were in this state, best calculated to receive new impressions. The first half of Elizabeth's reign was too much occupied in the cares of Government, to find room for other matters; but that period over, the age commenced, of which no Englishman can ever think without pride, and admiration.

The influence of Italian architecture in England, was soon apparent in the numerous palaces, erected at this period. But, it was not only the influence of architecture, but also that of Italian literature, and manners, which accompanied, or rather created the first.—In Italy, during the *fifteenth* century, domestic architecture had not attained the elegance, which might have been expected from a people, usually so attentive to the refinements of life. In several towns, the houses were covered with thatch, so that fires were of common occurrence. But the change was not the less rapid, and complete. Costanzo, a Neapolitan historian, writing towards the close of the sixteenth century, remarks upon the change of manners, since the time of Joanna II., 150 years before. The chief families had expended all their wealth upon their retainers; and the house of Caracciolo, high steward to the queen, having fallen into very inferior hands, had to be enlarged, being insufficient for customary accommodation.* But there is no reason to doubt, that before the reign of Elizabeth, churches, and houses in Italy alike exhibited that splendour which is now the admiration of Europe, and could not fail then to make a lasting impression upon travellers, and would be imitated by them in their own countries, at least, wherever the national architecture, through any circumstances, had fallen into comparative disuse. But, it is also necessary to consider, whether other circumstances may not have exerted an influence upon the architecture of England, leading those who were about to build, to desire a style of architecture, reminding them of the literature, with which they had already become familiar.

The general spirit of the fifteenth century, was one of decided progress.† Education was cultivated, and academical foundations instituted in England. In Italy, the Italian language gained great elegance, and the Medici were the munificent patrons of art, and letters. Printing was invented; and architecture was never in a more prosperous condition. Albert Durer was born 1470, Holbein in 1498; in Italy, Michael Angelo in 1475, Giorgone in 1477, Titian in 1477, Raphael in 1483, and Correggio in 1494. In the commencement of the sixteenth century, these remarkable men drew to Italy the eyes of Europe, and before that time, the peninsula is known to have had direct influence, upon Gothic architecture in our own island. The love of travelling in the sixteenth century, the fame of Italy, of her poets, and the splendour of her arts, added to the eminence of the universities of Bologna, Pisa, Padua, and Pavia, filled Italy with visitors. New colleges, designed, and erected in a sumptuous style, attest the increasing love of letters and of art. Collections of antiquities were formed, and the study of numismatics became common. The obligation of a new prelate, to visit Rome, and the journeys to that city, of many of the clergy, in the hope of emolument at the seat of patronage, had contributed to the general knowledge of Italy. As early as the latter part of Henry VIII.'s reign, Sir Thomas Wyatt, and the Earl of Surrey, who had travelled to Italy, greatly polished the previous poetry of the time, and Surrey was the first who introduced blank verse. Henry VIII. had heard of the fame of Raphael and Titian, and invited them to his kingdom. There was little patronage of learning under Mary, and the universities were of small value; but the seeds of knowledge were preserved by a few learned men; and Elizabeth, who spoke, or wrote several languages, by her own example, succeeded in reviving the former importance of the institutions. During the first half of Elizabeth's reign, there were few fine poets, though that period was by no means wanting in indifferent ones. During the latter half, amatory poetry formed the greater portion of Italian writings. Tasso died in 1595. The works of Wyatt, and Surrey were printed in 1557, and about this period, the manners of the English court underwent considerable change. An increased love of pleasure, previously interfered with by the plots, and other causes of trouble, which attended the early part of Elizabeth's reign, was seconded, or induced by the most brilliant display of wit, and imagination, that ever surrounded the throne of a monarch, tinged, withall, with affectation, and pedantry. "It was about this time," says Sir Walter Scott, "that 'the only rare poet of his time, the witty, comical, facetiously-quick, and quickly-facetious John Lylly—he that sate at Apollo's table, and to whom Phœbus gave a wreath of his own bays without snatching'*—he, in short, who wrote that singularly conceited work called 'Euphues and his England,' was in the very zenith of his absurdity and reputation. The quaint, forced, and unnatural style, which he introduced by his 'Anatomy of Wit' had a fashion, as rapid as it was momentary—all the court ladies were his scholars, and to *parler Euphuisme*, was as necessary a qualification to a courtly gallant, as those of understanding how to use his rapier, or to dance a measure."† But the influence of this writer was more potent, and of longer continuance, than above represented; and in the character of Sir Piercie Shafton, Scott has given somewhat of a caricature, of the manner of speaking. It had an influence, over the court of Elizabeth, not more than over public taste, and is frequently manifested in the literature of the age. Compliments were expressed, in the form of hyperbole, and a style, devoid of simplicity, became admired for its assumed ingenuity, and is visible even in the writings of Sir Philip Sidney, though by him, it was removed.‡ This accomplished individual, whom Elizabeth styled the "jewel of her dominions," had an influence, not less than that of his predecessor, but one based on more solid foundations, and which was, therefore, permanent. His "Defence of Poesy" was written 1581-6, and the "Countesse of Pembroke's Arcadia" appeared in 1590, after the author's melancholy death. "Few characters, indeed," says a writer frequently referred to,§ "appear so well fitted to excite enthusiastic admiration as that of Sir Philip Sidney. Uniting all the accomplishments which youthful ardour and universality of talent could acquire or bestow, delighting nations with the

* Hallam's, "State of Europe during the Middle Ages," 4to. 2 vols. 1818.

† Sharon Turner's History of England.

* "Such," says Scott, "and yet more extravagant are the compliments paid to this author by his editor Blount."

† "The Monastery," by Sir Walter Scott. Lilly's Euphues is in two parts: first, "Euphues, the Anatomy of Wit;" and second, "Euphues and his England."

‡ Hallam's "Introduction to the Literature of Europe in the 15th, 16th, and 17th Centuries." 3 vols., 2d edition, 1843.

§ In the "Retrospective Review," vol. ii. 1820.

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